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CHICAGO.

The Artists' Guild is past the experimental consideration of whether "it pays" to organize and establish an association of local artists with "permanent quarters" as it has "arrived" as a material success, as well as a source of delightful and beneficial comradeship. Its quarters in the Fine Arts Building is a Mecca for art lovers, and a cheerful market place for paintings, sculptures, and hand craft products. Its roster carries sixty-seven regular members, fifty-two associate, and several life members. The Guild will inaugurate its season on Oct. 11, in its quarters, with an exhibition of paintings by members. The Fine Arts Building prize awarded to the Society of Western Artists for several years, has been shifted to the Guild this season and will be awarded to the best painting included in the initial show. The change was made because the Western Artists' Association has left Chicago out of its annual circuit. The Guild's jury includes Lawton Parker, Frederic C. Bartlett, Frank Peyraud, Lucie Hartrath, C. F. Browne, O. D. Grover, all members. There are in the Guild galleries this week three sculptures by Emile Zetter. One is the portrait bust of a child of marvelous delicacy in the execution of the head and shoulders. "The Dancer" in bronze, and "La Source" in marble.

The Art Institute's setting for the annual Arts-Crafts show is a surprise in artistic colorings. The material, especially dyed, for the walls of one gallery has a ground color of gray-tan and over it is scattered foliage and flowers in bright hues. Another gallery is paneled in checkered effects of gold and blue. In the gallery where the Sibyl Carter laces are installed there are panels with white grounds scattered with black decorations—the products of American Indian craftsmen, and presented by Mrs. Bayard Cutting, Jr.

The examples of early American domestic art are interesting, notably the Mrs. Emma Hodges collection of patch-work quilts in "patterns," one "The Circuit Rider" made of pieces of material presented by the widows, spinsters, and housewives to the circuit parson.

The Nike Club has sold its collection of paintings by local artists, paid its current bills, gathered cash due the organization, closed its affairs, given the \$2,000 cash-on-hand to the founding of an art scholarship in the Art Institute School—and disbanded. This scholarship provides not only the student's course, but all the advantages the Institute offers to students, including lectures. The paintings sold at higher prices than were paid for them which demonstrates the general rise in prices for local art. Some of these were "In a Vineyard," by Pauline Palmer; "A Roadway," Anna L. Stacey; "Kelley Lake," Bertha Manzler; "The Golf Cape," Allen Philbrick; "A Street Scene," William Schmiedtgen; "When the Sunflowers Bloom," Netta Nixon; "A Boy," A. E. Albright, and "The Subway," A. E. Fleury. The Club was founded by Dr. Frank Gunsaulus and a group of young women in 1887. Adam Emory Albright recently gave a private view of his work during the past Summer amid Pennsylvania's wildest scenery, in his studio at Hubbard Woods. The paintings are characteristic and picture children with landscape settings.

Helen Parker has been appointed assistant instructor at the Art Institute for parties and individuals touring the galleries. She will also inaugurate a private class for children in the "Appreciation of Art." Mrs. Herman J. Hall remains in the Institute as chief instructor. Two or three more docents will be added to the staff on account of increasing requests for qualified guides by visitors touring the galleries.

The Art Institute school will soon begin the publication of a magazine with the title, "The Art Student," devoted to art and art news, applied art and all industrial art, and to local art interests. It will be liberal in policy. Dean Keane reports larger classes than ever. The mural department has commissions sufficient to cover a year's work by the classes.

H. Effa Webster.

FAKE ANTIQUES THEIR TOPIC.

A conference of U. S. appraisers, at the Public Stores Wednesday, decided that stricter examinations were necessary when "antiques" are entered, claimed to be 100 years old, as free of duty. It is alleged that large quantities of "fake" antiques have been brought in, especially pictures, bronzes, marbles, curios and furniture. Assistant Appraiser James Fay of the Art Division declared that the Govt. was being robbed of thousands by false representations.

SALE OF NAPOLEON PRINTS.

Stan. V. Henkel's of 1304 Walnut St., Phila., will sell on the afternoons of Oct. 20 and 21 a remarkable collection of engraved portraits of Napoleon and members of his family, together with scenes from his life, there being a number of battle scenes, the whole the property of a Southern gentleman.

PHILADELPHIA.

The season of local picture shows was inaugurated Oct. 2 by the Press View of seventy oils at the Art Club, the work of C. Arnold Slade. The canvases vary in size from several square yards in area to small sketches of a few square inches of painted surface, but all are none the less worthy of attention as giving evidence of a remarkable degree of versatility of talent combined with excellent technical facility. The largest of these works, such as the one entitled "Christ and the Money Changers" and "Le Depart," the latter an incident of life of the fishermen at Etaples, crowded with well drawn and colorful figures, suggest in a certain measure the conventional academic exhibition canvas, yet they are well composed, conscientious and carefully studied. A note of touching pathos is sounded in the effective canvas, entitled "His Comrade's Story," already reproduced in a previous number of "The American Art News."

The artist makes a powerful appeal to the religious sentiment evoked by the tremendous struggle for life now proceeding in France by his well conceived picture, "Come Unto Me All Ye that Labor and Are Heavy Laden and I Will Give You Rest," in which the appearance of the figure of Our Lord on a corpse-strewn battlefield forms the motif of the design.

The subjects of some of the moderate sized works are drawn from scenes about Etaples, where the artist spent some time recently within sound of the cannonading at Arras, only thirty miles away. The gorgeous color pageant of the Orient plays its part also in the variegated display in sketches of Tangier, Jerusalem, Stamboul and Biskra. A number of heads of local types peculiar to the far East give additional interest to the show and finally we must not forget to record a number of charming notes of the picturesque in architecture shown in the artist's sketches of canals, time-stained palaces and arched bridges of old Venice.

Some time in the coming season there will be held here, in a gallery not yet decided upon an exhibition of the works of Alexander Robinson, well known as a water color and pastel painter of decided force and original methods. Letters have been received from him in Paris stating that he has been obliged to discontinue his painting classes on the Continent and will be coming to America for an exhibition tour.

Important additions to the collections of material in the Egyptian section of the Museum of the University of Pa. have been made possible through the efforts of Mr. Clarence S. Fisher, curator of this department and now directing the excavations on the site of ancient Memphis, undertaken by the Eckley B. Coxe Expedition. Before beginning work at Memphis, a site was secured, through the Department of Antiquities of the Egyptian Government, on the Royal Cemeteries, surrounding the pyramids at Gizeh. Discoveries made here, in the course of six weeks' work of excavation, include an offering table, bearing inscriptions containing the names of Khufu and Khepra, builders of the first and second pyramids and of a third mysterious King Dedefra, unknown as yet to antiquarians. The digging at Memphis has been proceeding since the 13th of March but now temporarily halted on account of climatic conditions will be resumed this Autumn. Numerous small articles, consisting of about four thousand specimens of scarabs, amulets, gold and silver rings, necklaces and other objects of personal adornment, a painted statuette and a number of sculptured heads executed in sand and lime stone, were unearthed and will form an interesting ensemble when exhibited with the famous Sphinx of Rameses II, already an attraction of the Museum and the subject of a former article in the AMERICAN ART NEWS. These objects were found in the ruins of the Temple of Seti I, ruler of Egypt at the period when Memphis was the Metropolis of this part of the world.

A recent acquisition also is a series of eight Chinese paintings of the Sung dynasty, among them a landscape by Hsu Shi-Ch'ang on a piece of silk 8 ft. 8 in. by 8 ft. 5 in. and three remarkable stone statuettes of the Wei and Tang dynasties. Mr. Martin Van Straaten, of London, who lost his life in the Lusitania disaster, loaned to the Museum before his departure four Seventeenth Century tapestries, representing Europe, Asia, Africa and America.

Dr. Warren P. Laird, Professor of Architecture at the University, has been chosen as the advisor of the State Meade Monument Commission in charge of the erection of a statue of the hero of Gettysburg, in Washington.

The officers of the Pa. Society of Miniature painters will open a school of miniature painting this Autumn, as owing to the successful annual displays of the Society at the Academy the demand for such a school has made it a necessity.

Eugène Castello.

BOSTON.

Brookline, that residential suburb of Boston representing—in its own estimation at least—the best and brightest of Boston's brains, is tremendously pleased with itself at present, as it is to erect a soldiers' monument. Edward C. Potter is the sculptor, not of the Boston group, and his selection proves the truly conservative mind of Brookline's noblest, for "a Prophet is not without honor save in his own country," and therefore why not go farther—and fare worse, possibly?

The design for the group shows a mounted bugler reining up his horse, and sounding the call to arms. Mr. Potter was the sculptor of the chariot horses on the Minnesota State Capitol, the Custer Statue at Monroe, Mich., the roses of the Devens Monument in Worcester, and the Hooker Monument at the State House, Boston.

A firm of well-known local art dealers announces a second annual exhibition for art students—to open Oct. 29. Here is a change for the novice, it would seem, to make her debut without expense and under favorable conditions. But a clause or two in these conditions alters the plan, slightly. The "art student" must be registered in one of the regular art schools. Now, to the layman it would seem that any person admitting herself to be an amateur and also a student should be eligible for this exhibition. Then the fact that graduates of an art school, if they had not been graduated before 1914 are also eligible, allows a class of real professional workers to enter if they care to, and so reduces the amount of space for the real art student, as generally understood by that term.

A criticism, too good not to be true, is the following: "Frank B. Sanborn, portrayed by one of the race of whom he has been a constant friend, invites his many admirers to the Copley Gallery, Newbury St., to see this latest likeness that by Cloyd L. Boybin. This young painter who has been studying in Boston in the face of great obstacles, has always shown a 'terrible verity' in his portraits that augurs well for his future accomplishment. . . . He has depicted the Concord sage seated in a chair with cyma top, and urn finals. The distinguished sitter wears a black coat and a tie, inclined to ride upward at a tilt which one unacquainted with the man might call ministerial. The head shows much veritism and some vitality; this painter is gradually acquiring the latter quality."

John Doe.

NASHVILLE (TENN.)

The Nashville Art Association co-operated with the Art Department of the Tenn. State Fair Home and Educational Section in a very broad and liberal way, Sept. 20-25.

The Association contributed four exhibits as follows: 1st—Exhibit from Art in Trades Club of N. Y. City, as arranged by Mr. Frank Alvah Parsons, President N. Y. School of Fine Art and Applied Design. 2nd—Collection of Pictures in Color suitable for Schoolroom Decoration from Congressional Library. 3rd—Photographs of Model American Cities from N. Y. Architectural League. 4th—Collection of Plans for Rural Homes from Minnesota State Fair, through courtesy of Maurice I. Flagg, Chairman of Minnesota State Art Commission.

The Art Association sent out Travelling Art Exhibits last year during the scholastic term in Tennessee.

Many visitors from over the State to the Fair expressed their appreciation of such work and studied the splendid collection on view with interest.

"The Art in Trades," and "Pictures Suitable for Schoolrooms" are now placed in the Rotunda of the new High School, where they will remain for ten days.

The Tenn. State Fair Board of Managers awarded a Special Premium to each of the visiting exhibits.

The Tenn. State Fair Board also intends to do for Tenn. artists a work similar to that which Minnesota's great Fair is doing for her artists—although in different degrees—as Tenn. has not Minnesota's liberal art appropriation.

The Nashville Art Association, by its co-operation with the State Fair, State Normal School, City Schools exhibitions of oils, watercolors, crafts, murals, architecture, etc., is proving the primal factor in the re-awakening of art in Tenn.

The schedule for the Autumn, Winter and Spring Exhibitions, Lectures and Musicales will be announced this month.

Through the courtesy of the American Federation of Arts, the N. Y. exhibits were secured for the Tenn. State Fair.

The collection of Paintings, Miniatures and Sculpture by Tennessee Artists made a splendid showing.

J. W. Russwurm, Director of the Fair, provided excellent lighting facilities for the Art Department that made the gallery very beautiful.

ART BOOK REVIEWS.

"The Galleries of the Exposition," by Eugen Neuhaus-Paul Elder and Co., San Francisco. \$1.25.

This, a companion volume to the same author's "Art of the Exposition," favorably reviewed in the August issue of the ART NEWS, is a well written, more or less critical review of the paintings, statuary, and graphic arts display in the Exposition art galleries at San Francisco. It is dedicated in most flattering and hypereulogistic words to the Fine Arts Director, John E. D. Trask, "Untiring worker and able executive."

The author states in his introduction that "It was a vast undertaking to gather such numbers of pictures together. (The reason for which Mr. Pennell explained in the September ART NEWS) but the reward was great—not only to have gratified one's sense of beauty, but to have contributed toward a broader civilization, on the Pacific coast specifically, and for the world in general, besides."

He also says that "The subject of the appreciation of pictures from a theoretical point of view is not exactly the purpose of this book. What I should like to do is to bring the public a little closer to the artists' point of view, through the discussion of the merit of certain notable works of art."

Beginning with a chapter on Retrospective Art, the author discusses certain pictures in the Foreign Sections somewhat discursively, and then devotes himself to a long review of the United States section. The work is well and intelligently written—will recall to those who have visited the galleries their general effect and many details, to those who are still expectant visitors will be an excellent and illuminating guide book and to those who may not see the Exposition at all will afford perhaps the only intelligent far off view of the galleries.

Winslow Homer by Kenyon Cox—Privately printed, in an edition of 300 copies, —Frederic Fairchild Sherman. New York.

In this beautifully printed and discriminatingly and finely illustrated little volume, Kenyon Cox gives an appreciation of the art of the fourth of the quartet of modern American Masters in Painting of which George Inness, Homer Martin and A. H. Wyant are the other members.

Franklin acknowledges, in his brief preface, his debt to Mr. W. H. Downes for his biographical data, taken from the latter's exhaustive work on "The Life and Works of Winslow Homer," to John W. Eeatt's introductory note to the same work, and to Homer's own letters; Mr. Cox states that the interpretation he has put on the facts gathered from these sources and for his attempt at a critical estimate of Homer's work, he is alone responsible. In his lucid attractive style the author, after a review of the artist's curious life, half hermit at the last, gives a charming and, it would seem, a just estimate of Winslow Homer's art. He well says, commenting upon the slow development of this art that "If Homer had died at fifty he would be remembered as an artist of great promise and as the author of a few pictures, in which promise had become performance. It is because he lived to be 74 that his career is the great and rounded whole we know."

Mr. Cox traces the development of Homer's art through the early materialistic stages, the years in England which produced the Tynemouth series, the Adirondack and West Indian watercolor outputs, and the last and strongest Maine Coast series.

His explanation of why Homer worked better in the lighter medium of watercolor, as opposed to oil, is most interesting and instructive. The brochure is a most valuable contribution to American art criticism.

So well chosen are the illustrations, and so well done, that with them, the reader can follow clearly the stages of the artist's development. The color plate of the artist's Metropolitan Museum picture, "The Gulf Stream," which serves as the frontispiece, is an unusually faithful reproduction.

Lithography and Lithographers, by Elizabeth Robins Pennell and Joseph Pennell, president of the Senefelder Club.—The Macmillan Company, N. Y., \$4.50. These chapters on the history of a fascinating art, for some decades in desuetude, by Mrs. Pennell, together with the descriptions and technical explanations, of her husband are of great value and interest. Authors better qualified for their task could hardly be found.

The volume which is fully illustrated with large plates traverses a wide field, and will take its place as a standard authority. It treats of Alois Senefelder, the Cellini of the art, of its birth in France and great period of floraison there, of the early English exponents, of the revivals in both countries and its further spread. Then comes the technical and critical introduction, the descriptions of the stone and metals, the materials, tools and methods of work; etc.